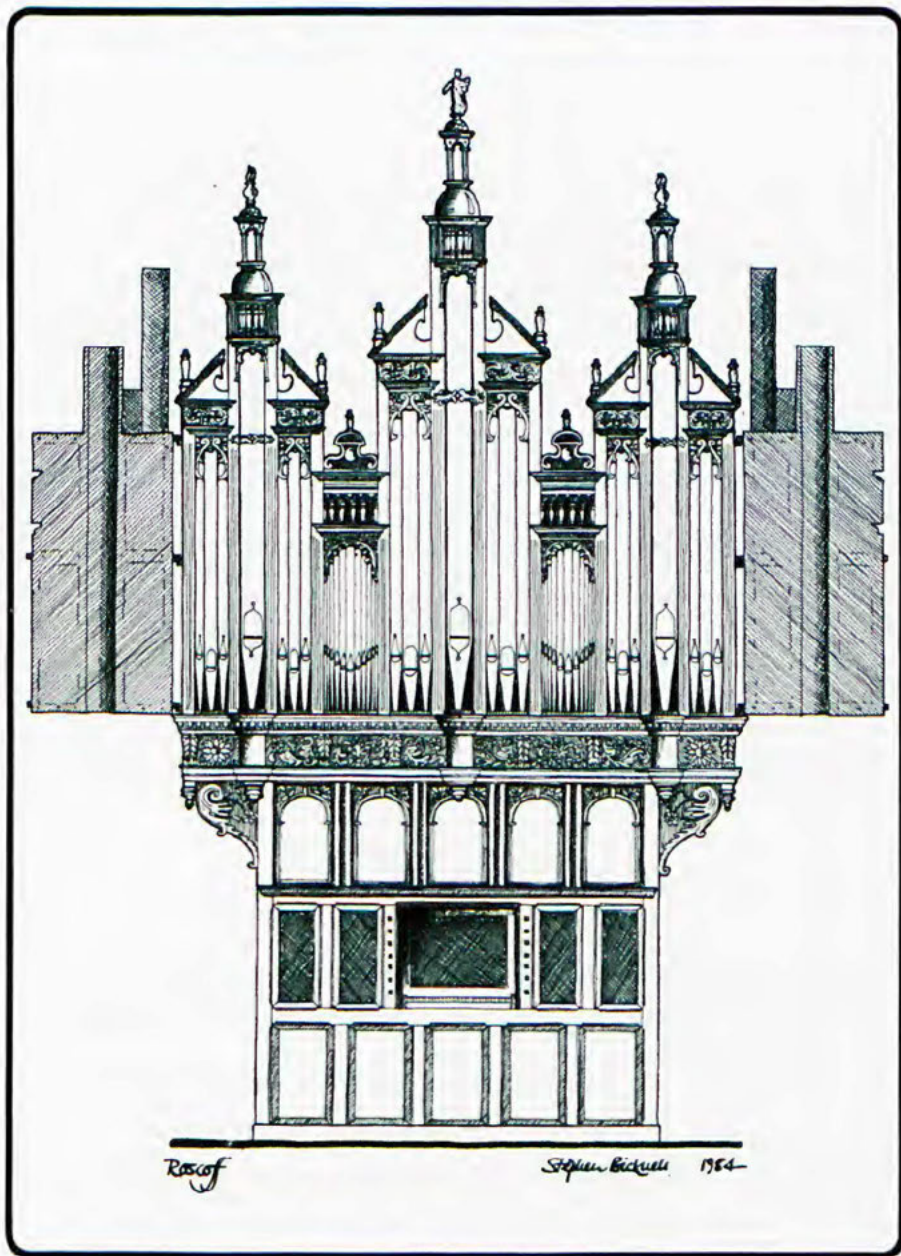


P431/433

BIOS REPORTER



VOLUME NINE, No. 1 (JANUARY 1985)

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The BIOS Reporter is edited by Nicholas Thistlethwaite who will be pleased to receive suitable material for inclusion; copy should reach him by the beginning of the month preceding that in which an issue of the Reporter is due to be published.

Correspondence arising from Notes & Queries should be sent to the Reverend B.B.Edmonds at:

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Editorial

Our last Editorial ended with a paragraph alluding to the unprecedented number of civic concert organs threatened with redundancy and possible destruction. Such instruments are a great anxiety to us: with one or two noble exceptions these organs are grossly under-used, and they suffer from being housed in old civic halls which have no pretensions to meeting the requirements of today's concert goers or the demands of modern orchestras. In a number of towns and cities, a Victorian hall has suffered an eclipse following the construction of a new concert hall, has fallen into infrequent use, has been closed, and has eventually been demolished. With it, has often gone the 'town hall' organ. Yet need this be so? Some of the older buildings have been given a face-lift, their catering facilities have been vastly improved, they have been adapted for a wide variety of functions, and attractive mixed programmes have been put together to draw in the audiences. In some of these programmes, the organ has a part to play, and it has often proved an attraction in lunchtime recitals or the occasional evening recital with a 'celebrity' organist.

Here, one touches upon a problem. The heyday of the civic concert organ in England saw the rise of a species of player who combined technical virtuosity with a shrewd understanding of how to construct popular programmes (including the very necessary spot of 'playing to the gallery!'). The programmes of those days would not appeal to some of the more musically ascetic of our brethren these days, and it has to be admitted that a public used to sophisticated entertainment of one sort and another might, today, find some of the tricks of the town hall organists a little heavy-handed. But, in any case, they have little chance of hearing them. Few players today have both the technical skill, and the self-confidence, to perform these 'popular' programmes. The propaganda war has been successful (and in many areas, it needed to be) and the musical establishment tends to look down its nose at orchestral transcriptions and most of the repertoire upon which players like Best and Cunningham built their reputation. The new Puritanism is upon us. It is therefore ironic that the great town hall organists of the nineteenth and twentieth centuries probably had more in common with the musical outlook of the celebrated organists of the seventeenth and eighteenth centuries (who also had no illusions about popular taste and the desirability of meeting it) than have some of our recitalists today.

Of the civic organs under threat, that in St. George's Hall, Liverpool is best known. Despite very extensive rebuilding since its original installation (it was opened in 1855, and Willis then claimed it to be the largest organ in the world) it is still a fine musical instrument. Archaeologically, it is immensely important, and a proper survey of it would no doubt tell us a great deal about Willis' early practice. The Hall has always housed the Law Courts, in addition to the concert halls, and now these have been re-housed, the finances of the building are crippled. We have made representations to both Liverpool City Council, and the DoE. Liverpool assures us that they are working hard to find an alternative use for the building which will include the retention of the organ, and some measure of concern at ministerial level is indicated by the fact that a first letter from a DoE official was followed by a second from the Minister himself (Patrick Jenkin). The Binns organ (1909) in the Albert Hall, Nottingham, and the Harrison organ (1929) in the City Hall, Newcastle upon Tyne, are both threatened by redevelopment of potentially loss-making halls; plans are being considered at Nottingham, which may, the developers tell us, permit retention of the organ. From Newcastle, there is no official acknowledgement that negotiations are underway. Finally, there is no further news on the future of the 4-manual Wilkinson organ (1882) in Preston Public Hall: one of the very few largely unaltered Victorian town hall organs in this country. Members must rest assured that we shall do all we can to press for the saving of these organs; news of any of them will be welcome.

Redundancies

Great Lumley (Co. Durham), Christ Church

Organ by Harrison, 1886, unaltered and in full working order. Cleaned 1947; minor adjustments in 1963 and 1973. Two ranks missing.

Specification Gt 8.8.8.8.4.2 (missing)
Sw 8.8.8.4 (missing).8
Ped 16

Action mechanical
Casework Pipe facade
Dimensions 13' high x 6'4" wide x 7'5" deep
Contact The Revd John Ruscoe, [REDACTED]

Newcastle upon Tyne, Granger Grammar School

One manual and Pedal, built c1870 by Alfred Monk of London. Extended Bourdon rank and modern pedal board added in 1953. Gemshorn 4' replaced by Larigot in 1973.

Specification manual: 8.8.4.2 $\frac{3}{4}$.2.1 $\frac{1}{2}$
pedal: 16.8.5 $\frac{1}{2}$.4

Action mechanical (manual) and electric (pedal)
Casework Pipe facade, with panelling in oak.
Dimensions 9'3" high x 5'6" wide x 8'6" deep (including pedal rank); this excludes the blower which is mounted at the left hand side.
Contact Mr. D.Bell, [REDACTED]

Sheffield, St. George

Brindley & Foster (no date given) restored (?) c1970. Brindley built an organ for this church in 1867, but we have no evidence as to its relationship (if any) to the present instrument. The building has been taken over by the University for use as a Library.

Specification Gt 16.8.8.8.4.4.2.II.8
Sw 16.8.8.8.8.4.III.16.8.8.8
Ch 8.8.8.4.4.2.8
Ped 32.16.16.16.8.8.16

No further details have been supplied. The contact is: Mr. P. Davies, [REDACTED]

Felling (Tyne & Wear), Church of the Holy Family

We have just received notice of the availability of a 2-manual and pedal organ by the Positive Organ Co. in this (now redundant) church. There are 12 stops. The contact is: Mr. Frank Hedley - [REDACTED]

The DGG Archiv Produktion recording of the complete Handel Organ Concerti was released towards the end of last year. They were recorded at 'Finchcocks' (organ of John Byfield, 1766) and Armitage Parish Church (organ by Samuel Green, 1789-91). It was not possible to include full details of the organs or the registrations adopted in the sleeve notes, but these are available from Martin Renshaw [REDACTED]; please send a s.a.e. (foolscap size). The recordings were made at the original pitches of the organs, and with the organs in meantone temperaments; the orchestra was the English Concert, directed by Trevor Pinnock, and the organist was Simon Preston.

Conferences

Saturday, March 9, 1985

FRANCK PLAYING DAY: Directed by David Sanger

Parr Hall, Warrington

An opportunity to study and to play the organ works of Franck on a Cavallé-Coll organ, which, despite replacement of the action, retains the original console layout. David Sanger is well-known for his recordings of French romantic works, and is a renowned teacher: a stimulating day may be expected. Details and an application form were circulated with the last issue of the Reporter; bookings should be sent to Dr. G.Sumner () without delay.

Saturday, May 18, 1985

EXAMINING THE HISTORIC ENGLISH ORGAN: The theory and practice of organ flue pipe voicing.

The University Centre (University of Leicester), Northampton

Organised by Dominic Gwynn

Following the success of last year's seminar devoted to scaling and marking of flue pipes in historic English organs, this year's session will consider aspects of voicing. An application form is enclosed with this issue. Please note that only 30 places are available. The Seminar was over-subscribed last year, and early booking is advisable.

Saturday, June 1, 1985

THE EVOLUTION OF THE ENGLISH ORGAN

Hammersmith & Twickenham

Organised by Richard Hobson

The title of this conference indicates a loose connection between the two organs to be visited: St. Peter's, Hammersmith, and All Hallows, Twickenham. Each represents the English organ entering a new phase of its history. The Hammersmith organ (built by Bates, 1856, and then added to by Bryceson in 1884) is a fine, mid-nineteenth century instrument, designed under the influence of the upheavals of the 1840's and 50's. The Twickenham organ, although it incorporates pipework by Renatus Harris and a fine case, is notable as being one of the first instruments (1939) to mark a move away from the romantic-symphonic organ; as reconstructed upon the advice of Cecil Clutton, it had tracker action and a number of tonal features which became more common in the 1950's and 60's as builders and consultants strove to return to classical principles. We are fortunate that Mr. Clutton can be with us on June 1 to talk about the organ and its conception. A booking form is enclosed.

Monday July 29 to Thursday August 1

ANNUAL RESIDENTIAL CONFERENCE: Bristol

We apologise to members for the late appearance of details of this year's residential conference. Plans for a continental conference fell through, and the Council has therefore had to make arrangements much later than would normally be the case. We hope to visit the interesting organs to be found in Bristol, and it is anticipated that the main theme will be 'The English Romantic Organ'. Full details will be available with the next issue of the Reporter. Meanwhile, please reserve the dates!

Saturday, September 21, 1985

THE ORGAN IN ST. MARY'S CHURCH, ROTHERHITHE, and BIOS A.G.M.

Organised by Sheila Lawrence

An opportunity to hear and to study the John Byfield organ (1764). Further details in due course.

Remembrancer

A continuation of the extracts from the Christian Remembrancer's 'Organo-Historica; Or the History of Cathedral and Parochial Organs' which appeared in that publication between 1833 and 1836 (see Reporter of January and April, 1983).

No. III. - THE ORGAN AT THE CHAPEL-ROYAL, ST. JAMES'S.

The late Mr. Elliott built this organ in 1819, which is generally esteemed the worst instrument of this maker: the tone being extremely harsh and unmusical. It is quantity without quality; and possesses what organ-builders term a *cast-iron tone*. The erection of such an instrument in such a place, is a circumstance greatly to be deplored; and it is distressing to think, that the first *choral* establishment in the country should yield in this respect to any Cathedral or Collegiate Church whatsoever. Since the whole burden of the Cathedral service depends upon the resources of the organist, an instrument of sufficient compass, as well as variety of stops, for accompanying the voices, is manifestly of the first importance. A good organ is a *sine qua non* in our English Cathedrals. Abroad, where masses are chiefly accompanied by an instrumental band, defects are less observable.

It may perhaps be pleaded that the organ of the Chapel-Royal was finished in great haste; but the sum paid for it justifies the assertion, that the *best* instrument in the country (in point of quality) ought to have been placed there. (See *The Monthly Magazine for August, 1821, p.4.*) It appears, from the *Treasury* accounts, to have cost 700l., independently of the case, the new interior having been placed in the old one. The old organ, which was built by *Schrider*, after undergoing the necessary repairs, was bought for the Episcopal Chapel in Long Acre for 200l., and is still in existence.

The following is a list of the stops in the present instrument: -

GREAT ORGAN

1 Stop Diapason.	4 Dulciana.	
2 Open ditto.	5 Cremona.	263 pipes.
3 Principal.		
4 Twelfth.	SWELL	
5 Fifteenth.	1 Stop Diapason.	
6 Sexquialtra. 2 ranks.	2 Open ditto.	
7 Mixture. ditto.	3 Principal.	
8 Trumpet.	4 Trumpet.	
9 Pedal Coupler.	5 Hautboy.	
	Swell,	185 pipes.
	Choir,	263 ditto.
	Great organ,	564 ditto
		<hr/>

CHOIR ORGAN

1 Stop Diapason.	
2 Flute.	
3 Principal.	
	Total of pipes, 1012
	<hr/>

The compass of the great and choir organs is from G G to F in alt; - 58 notes: and that of the swell is from F in the tenor to F in alt; - 37 notes. The largest metal pipe in the organ is E E in the open diapason: the lower notes are of wood, and may be reckoned the best part of the instrument, as without them there would be no gravity in the bass. There is an octave of German pedals, minus one note. The wind, as in all Elliott's organs, is very unsteady.

Having given a faithful account of the organs of the three Metropolitan Choirs, we shall proceed with several Church organs according to their respective degrees of excellence: commencing in our next number with a description of those at the Temple, and St. Sepulchre's Church, Snow-hill.

(Christian Remembrancer, 1833, pp 551-2)

There was what might appear to be a sequel to this uncomplimentary report on the Chapel Royal organ in two issues of the Musical World, 1836-7. A correspondent, signing himself 'A.B.C.' wrote to the Editor, claiming to have heard a rumour that the organ of 1819 'cost His Majesty £900; and that the builder gave Mr. Mash, the chamberlain, £500 out of the £900 by way of commission'. This would not have raised quite so many eye-brows as today; in the early nineteenth century, the payment of commission (usually not less than 10%) to organists and others securing contracts for a particular builder was widespread, if not universal. The rumoured size of the commission was exceptional, however, even by the standards of the day. The correspondent went further, and named the source of this rumour:

I am told, that Mr. George Cooper (an organist connected with St. Sepulchre's, a parish church near Newgate-st.) has so far adopted and circulated this report, as to have recently narrated the story in a quarter where the report was not likely to do Mr. Elliott much good; and that this organist has gone through this curious history in the presence of some respectable individuals.

This is interesting, not least because Cooper is a possible author of the series of 'Organo-Historica' articles in the Remembrancer.

Cooper replied, in a letter which the Editor of Musical World found it necessary to edit heavily so as to excise disparaging remarks about 'deceased individuals' (possibly, Elliot himself who died at the end of 1832). The whole letter has about it dark hints and allusions to malpractice which suggest a running feud between Cooper and (probably) Elliot and his connections, and this would tie in with other evidence which suggests that the organ world of the 1830's was riven by a less than polite rivalry between particular organ builders and their organist-supporters.

Cooper did, though, report Elliot's claim, concerning the Chapel Royal organ, that he had 'only received £400, and could not supply a better instrument for that sum'. He understood that the organ had 'cost' £700 - not £900 - but that would still leave a back-hander of £300 for someone un-named.

The organ, which Cooper said was a source of 'unceasing annoyance' to choir and organist was disposed of in 1834 (according to Cooper). A new instrument, the gift of William IV, was erected in 1837, built by Hill & Davison.

N.J.T.

AN ORGAN DAY is to be held at St. Margaret's Church, Woodhouse Road, London E11, on Saturday July 6th. There will be demonstrations, talks, discussions, and practical sessions, and speakers will include Richard Maunder, Ernest Hart, and Philip Norman. Details from Mr. Norman, [REDACTED]

Miscellanea 8

COVER STORY

Not another 17th Century Organ! Yes, I am afraid so; however I promise to draw something different for 1986. The organ at Roscoff in Brittany, shown on the cover of this Reporter, was built by Thomas Harrison, father of Renatus Harris, in 1649-50. Those who saw the organ during the BIOS Conference in 1983 or who have seen the photograph in BIOS Journal 6, p.64, will notice several differences. The drawing is an attempt to reconstruct the original façade with pipes of the correct length and diameter, and some missing decoration restored. The drawing, together with further technical details and a report has been submitted via Michel Cocheril, to the authorities at Roscoff. I hope that it will arrive in time to influence the building of a new organ inside the old case, a project started in the summer of 1984. The builder concerned is Jean Renaud, who restored the Thomas Dallam organ at Ergué-Gabéric, and is also working on the very large Cavallé-Coll at Sacre-Coeur in Paris.

Perhaps this is a good opportunity to bring readers up to date with goings-on in Brittany since the BIOS visit almost two years ago. During the Conference the feeling was expressed by all present that any restoration work carried out in the future would need to break new ground as far as quality of research was concerned. Certainly the reconstruction of the organ at Ergué-Gabéric, though by no means misguided, seemed to be untidy and full of omissions or inaccuracies, some more startling than others! This is no real criticism of the builder or consultant concerned, particularly when one remembers that these instruments are small and provincial. Although their restoration is of enormous interest to us, for the French organophile they are surely towards the bottom of any shortlist of urgent cases for restoration.

Since our visit, the only notable activity has been at Roscoff, mentioned above, and at Guimiliau. The organ at Guimiliau is a moderate sized instrument (Montre 8', positif de dos) in a really splendidly carved case, in very poor condition after some foolish tampering in the 1930's. At the time of the BIOS visit the centre tower of the case was leaning back by about a foot, and the gallery had been declared dangerous. Since then the pipework has been removed to the Mairie, where Dominic Gwynn has made an inventory and taken measurements. He has done similar work at Lanvellec.

Our greatest friend and ally in Brittany remains Michel Cocheril, whose various official positions in the musical and political life of the Morlaix area make him a formidable representative of sane thinking! His pressure on the front line relieves us from the dangers of becoming involved in French organ politics - a real minefield - and at the same time he is able to make good use of any ammunition we can send him.

It remains only to say that it is a great pleasure to see a growing interest in the work of the Dallam family. For my own part, I am certain that much of the history of the British organ stems from their lives and work.

Stephen Bicknell

By an odd coincidence, we were recently sent a description of the history of the Roscoff organ. This was collected by Ralph Dransfield from the church in Roscoff, and was presumably produced in connection with the work on the organ. The translation and the spelling have some entertaining features! It is transcribed below. - Editor.

In 1649 the parish of Notre-Dame de Croas-Batz decided to rebuild the organ existing since 1609. Thomas Harrison, a member of the Dallam's family, was chosen for the job. The organ chaste represents a very rare esthetic with his three towers comporting only one pipe. The organ was ready for its first service the 30th of Sept. 1650, the day where the work of Harrison is expertised by Kerorguan, the Morlaix's organist.

In 1786 the famous Frère Florentin Grimond undertakes an important work of restoration. His very detailed Estimate gives us the possibility to know the original composition of the instrument. The Roscoff's organ had 13 rank, one manual with 48 notes and without pedal notes.

Montre 8' - Tromp 8' - Oboe-Clairon 8' - Flute allemande 8'
Prestant 4' - Bourdon 8' - Gros Nazard 2 2/3 - Tierce 1 3/5
Quarte 4' - Fourniture 4r - Cymbale 3r - Cornet - Doublette 2'

All de mechanical action was rebuilt and extensive work was done on the pipes, some of wich were replaced while others were renovated. The original instrument of Th. Harrison still works in 1840.

In 1811 Joseph Garder organist in Morlaix was repairing for 700 francs the bellows, wich were heavily damaged by the rats.

In 1840 the organbuilder Herland executes some important works for 1500 francs. The console is repaired and the parchment on wich were written the names of the ranks were replaced by paper labels wich still exist today.

11th of April 1887 the parish Council decides to construct a neu organ for to set an end with all these expensive reperations since 1840. The manufactory Stoltz of Paris had proposed two Estimates for an organ of 12 and 14 ranks, with or without pedal. But it is the organ-builder Clauss of Rennes which has been choosen for the job. For 13 000 francs a new romantic style Organ takes place in the original organ chaste. It's a small symphonic organ with 12 ranks. The new console which now is separated of the Organ chaste is a two-manual tracker with 56 notes and a pedal with 27 notes.

<u>Gr. Or.</u>	<u>Recit</u>	<u>Pedale</u>
Montre 8'	Gambe 8'	Soubasse 16'
Bourdon 16'	Voix Céleste 8'	
Flûte Harmonique 8'	Quintaton 16'	
Bourdon 8'	Flûte Octaviante 4'	
Prestant 4'	Hautbois-Basson 8'	
Octavin 2'	Trompette 8'	

It's a typical instrument for the end of the nineteenth century, with his special shapes and sizes of the pipes. The ranks were harmonized with this 'characteristic heaviness' of a symphonic organ.

In June 1926 The Manufactory Gloton of Nantes undertakes some transformations for the price of 44,000 francs. Installation of an electrical blower, new pedal, a new rank (Dolce 8') on a separated pneumatical wind chest. A new Cornet 5r for the G.O., and also a Barker machine, wich ease the mechanical action of the G.O.

The dismantling of the pipe organ in the church Notre-Dame de Croas-Batz in June 1984 is the first step for restauring an instrument wich was very used and recently developed mechanical problems. The actual project wants to regive to the instrument his original character. The organ chaste will be repainted with the colours gold and red. The mechanical action will be rebuilt in the sens of the 17-18 century. The harmonization will give a sound clean and brilliant, keeping the symphonic elements the organ is designed to also be used for romantic and contemporary compositions.

Notes & Queries

'The curates' said the vicar 'will firewatch at the church every night now resources are so stretched.' So for several weeks of the "doodlebug" period one would be on duty, the other on a camp bed in the inner vestry, changing ends at half time.

This episode of 40 years ago was brought to mind by two recent organ visits, and some old notes were dug out. For after laying in a stock of sermons and doing the service lists for the next quarter or so, I used such duty time as was undisturbed, and acres of paper, working on ideas for "The Post-War Economy Organ". No - I'm not going to bore you with the pipe-dreams, expanded from Compton Wynyates, nor with the plans for the wardrobe-sized 2-manual. The point of the trip down memory lane was the controls.

I had come across two organs with great-to-swell as well as swell-to-great (1). What a gain this made in versatility! But how easy to get tied in a knot, especially for the humbler practitioners, often in village churches, whom I always tried to bear in mind. I never cared for reversibles; on a 2-manual there are only 3 possible combinations of couplers normally needed, so why not just 3 pistons to give those? Where would the great-to-swell fit in, though?

During a particularly noisy "incident" the penny - amongst other things - dropped. A third manual whose function would be merely to couple the other two. All laid on without coupler manipulation - and come to think of it, the chief expense of couplers is the need for uncoupling. I went out and bought myself a new, and much larger, hat.

I could have saved the money, for later I found that W.E.Dickson had got there first (2). But I never came across an example; and whenever I have put forward the idea I have had pitying smiles. One organ builder was interested, though I don't think he ever carried it out. And I made the acquaintance of S.J.Harris of Robert Slater & Son who had been advocating it. He told me that 'even doctors of music' could not get the point, and a diocesan organ adviser (no names!) had just turned one scheme down flat as too way-out to be taken seriously. (I hear it got built in spite of that.)

A few weeks ago I found one, just up the road. A fine Walker 1867 (tracker) had been restored by its makers, with a little tidying-up of the specification. The choir organ possessed a set of keys in the console, and that was all. This manual has now been used as a coupler manual and is an excellent demonstration of the principle. Perhaps the example of Long Melford may inspire others.

Then a few days later I found another, this time electro-pneumatic, at Ashby-de-la-Zouch URC. This is an enlargement of a Slater house organ, formerly in London, and has been carried out by S.J.H. himself, now living in retirement (allegedly!) just opposite the church. It's worth a call. Any more anywhere?

At a meeting of the Society of Arts 23 December 1868 a paper on "The Electric Organ" was read by Henry Bryceson ii (3). In the discussion J.A.Forster claimed that Schulze was 'the first to apply electricity to organs and pianofortes'. This needs looking into, as F&A were in touch with Schulze and might be expected to know about any such activities. Schulze can hardly have been the first; and if he did anything about it the information does not seem to have surfaced anywhere else.

In the Transactions of the St. Albans Architectural and Archaeological Society (4) it is stated that the organ presented to St. Peter's Church, St. Albans in 1723 "formerly belonged to the Chapel Royal, at Windsor". Vestry Minutes 7 November 1723 are quoted. "...a gallery now erecting in ye said church ... be completed

and finish'd; to stand at ye west end And also that an organ, giv'n to ye said church by Christopher Packe, M.D., with the new case now in making to it, ... be erected, and fix'd upon ye said gallery ... and be dedicated to ye honour of God and ye service of ye church for ever." Evidently they did not foresee the rebuilding itch which has affected so many old organs. So much, anyway, for any historical theories based on the case.

Dipping recently into the Freeman 'Brantub' I drew a prize. A bookmark in a notebook had a rough scribble on it. "In 1703 (Sept) R.H. abt 51 b 1652 Dr Blow abt 55 b 1648 T Swarbrick 24 (May) 1679 B.S. (July 03) 74 b 1629 C. Hopson 42 1661 Hy Swarbrick joiner 30 b 1673 W. Oliver 47 1656". This did not need much decoding! W.Oliver in 1686 received 1.10.0 from St. John's College, Cambridge "for mending ye organ". Hopson made the case at St. Paul's. The rest are obvious. Whence came this spate of biographical information? I found no clue. It seemed to me that the Public Records Office might hold the answer, though A.F.'s PRO index said nothing. From a preliminary visit I have a good idea where to look next time. I will keep you informed.

I did make the chance acquaintance of John Dallam. In 1672 he was appointed one of His Majesty's Tuners (5). The previous year was the first mention of Bernard Smith as the King's organ maker, though he was not appointed such until 1681 (6). Whether there is any significance in the juxtaposition of the two events is an interesting speculation. Could John have been one of the children of Robert whose names are not known? (7)

Upton-on-Severn claims that an organ by Father Smith was acquired for the old church in 1812, and that its case is now in the new church of 1879. Whether any pipework survives is not stated, nor is any evidence quoted. From indistinct memories I should have put it somewhat later than Smith, or, at any rate, drastically reconstructed. Considering the locality it might be yet another Smith of Bristol. An elderly unsigned note to Freeman connected Highworth with Smith, and Christ Church Swindon with Snetzler, together with other ascriptions known to be bogus, which these also may have been. Neither appear in his indexes, nor does Upton.

The organ at Llanfyllin, which has a very pleasant 19th century case, was (re?)built by Wrigley of Rochdale (8) whose nomenclature included octave and superoctave labels, and there was an echo cornet. It was much enlarged by George Benson of Manchester at some point, and restored 1950. Information requested about Wrigley and his dates. In London's Old Latin Quarter we read of Francis Street 'Messrs Wilkins' organ factory was also situated here; while Walker's organ factory was in existence here until a year or two ago'. Who was Wilkins?

Following recent remarks anent reed organs, I am informed that a 22-stop 1 manual Mustel is available from Stratford on Avon Masonic Temple (9).

Accuracy again! I am invited to buy an organ by Rushmore & Beard, and informed that an organ by Brindley used to be in St. Aldgate's, Oxford. Here is one for the road from an old Border Counties Advertiser - 'Wanted, organist, and a boy to blow the same'. Do you know the delightful Bumper Book of Boobs? Best wishes for 1985.

B.B.E.

- (1) Quendon and RSCM.
- (2) Dickson Practical Organ Building pp. 59, 60.
- (3) Journal of Society of Arts 25/12/1868
- (4) 1897-8 p. 153
- (5) Declared Accounts of the Audit Office 20 June 1672
- (6) F. & R. Father Smith pp. 3, 104
- (7) BIOS Journal vi pp. 65, 74
- (8) O & C 11/1906 p.157
- (9) S. Tomlinson-Jones, Stratford 204328.

AIMS OF BIOS

1. To promote objective scholarly research into the history of the Organ and its music in all its aspects, and, in particular, into the history of the Organ and its music in Britain.
2. To conserve the sources and materials for the history of the Organ in Britain, and to make them accessible to scholars.
3. To work for the preservation, and, where necessary, the faithful restoration of historic organs in Britain.
4. To encourage an exchange of scholarship with similar bodies and individuals abroad, and to promote a greater appreciation of historical overseas and continental schools of organ-building in Britain.

